

# BON JOVI CRUSH

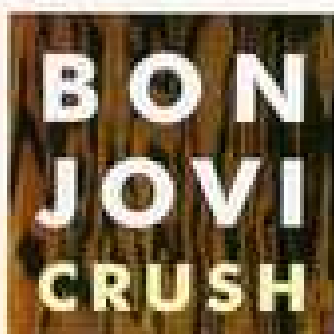
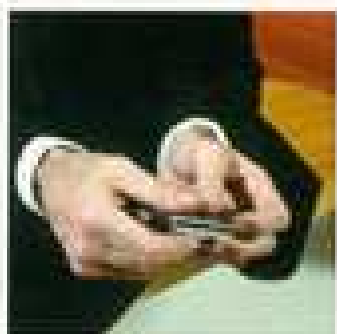


GU<sup>IT</sup>AR  
T  
A  
B  
E  
D  
I  
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I  
O  
N

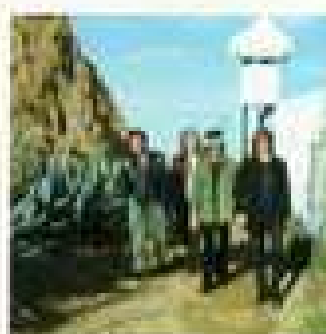
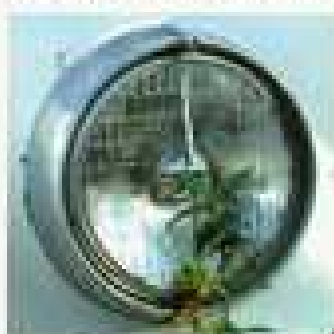
ALL THE SONGS FROM THE ALBUM



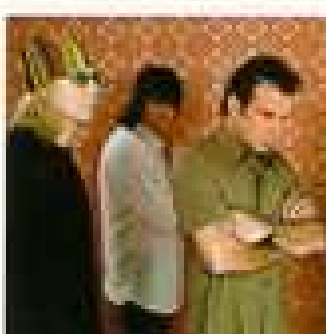
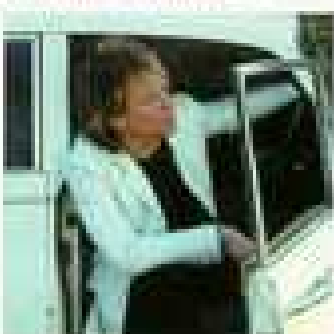
ARRANGED FOR VOICE & GUITAR



IN STANDARD NOTATION & GUITAR TABLATURE



INCLUDING LYRICS & CHORD SYMBOLS



IT'S MY LIFE ☐ 14  
SAY IT ISN'T SO ☐ 9  
THANK YOU FOR LOVING ME ☐ 18  
TWO STORY TOWN ☐ 24  
NEXT 100 YEARS ☐ 32  
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SAVE THE WORLD ☐ 58  
CAPTAIN CRASH &  
THE BEAUTY QUEEN FROM MARS ☐ 63  
SHE'S A MYSTERY ☐ 71  
I GOT THE GIRL ☐ 76  
ONE WILD NIGHT ☐ 90  
I COULD MAKE A LIVING  
OUT OF LOVIN' YOU ☐ 84

# It's My Life

Words & Music by Jon Bon Jovi, Richie Sambora & Max Martin



♩ = 120

## Intro

C<sup>5</sup>



2<sup>nd</sup> (life.)

Gtrs. 1+2

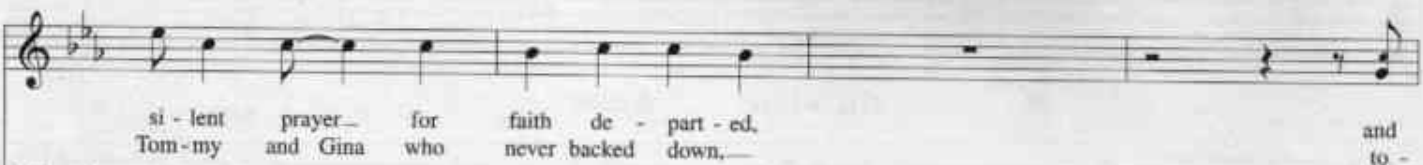
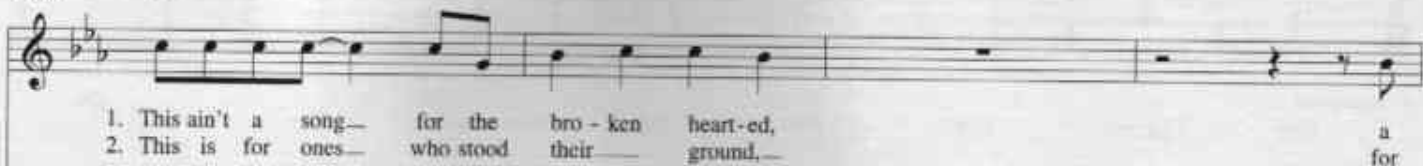


Gtr. 1: w/dist.+voice box  
Gtr. 2: w/dist.



## Verse

C<sup>5</sup>



F<sup>5</sup>

I ain't gon-na be just a face in the crowd, you're gon-na hear my voice when I shout it out loud.  
 - mor-row's get-ting harder make no mis-take luck ain't even luck you gotta make your own breaks.

**TAB**

**Chorus**

C<sup>5</sup>                      A<sup>b5</sup>                      E<sup>b5</sup>

It's my life, it's now or nev-er an' I ain't gon-na

**Gtr. 2**

**Gtr. 1: tacet**

**TAB**

B<sup>b5</sup>                      C<sup>5</sup>                      A<sup>b5</sup>                      B<sup>b5</sup>

live for ev-er, I just wan-na live when I'm a-live.

**TAB**

C<sup>5</sup>                      A<sup>b5</sup>                      E<sup>b5</sup>

(It's my life.) My heart is like an op-en high-way, like Frank-ie said I

**TAB**



did it my way, I just wan-na live when I'm a - live.

Solo  
A $\flat$ 5

Gtr. 2  cont. sim.

B $\flat$ 5

It's my life.—

Gtr. 1 

TAB

6 7 

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes a guitar part with a key signature of two flats (Bb and Eb) and a tempo of 120. The guitar part features a melodic line with a triplet of eighth notes and a series of chords. The bass part is shown as a tablature with fret numbers and a "Full" marking.

**Bridge**  
**Gtr. 2**

**C<sup>5</sup>**

Ba - by stand tall when they're call - ing you out — don't bend don't break, ba - by don't back down.

**TAB**

3

C<sup>5</sup> A<sup>b5</sup> E<sup>b5</sup> B<sup>b5</sup>

It's my— life it's now— or nev - er an' I ain't gon-na live for ev - er,—

TAB

C<sup>5</sup> A<sup>b5</sup> B<sup>b5\*</sup>

I just wan-na live when I'm— a - live.— (It's my—

TAB

C<sup>5</sup> A<sup>b5</sup> E<sup>b5</sup> B<sup>b5</sup>

life.) My heart is like an op - en high - way, like Frank-ie said I did it my way,—

TAB

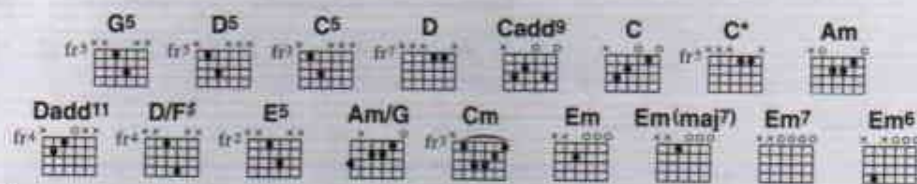
C<sup>5</sup> A<sup>b5</sup> B<sup>b5\*</sup> NC.

I just wan-na live when I'm— a - live.— It's my— life.

TAB

# Say It Isn't So

Words & Music by Jon Bon Jovi & Billy Falcon



♩ = 91

Intro

G<sup>5</sup>

D<sup>5</sup>

C<sup>5</sup>

Gtr. 2 (elec.)

Gtr. 1 (elec.)

Gtrs. 1+2: w/dist.



G<sup>5</sup>

D

Cadd<sup>9</sup>

Verse

G<sup>5</sup>

D

(1.) I just don't be-lieve—  
(2.) book of match-es

it was  
from some

Gtr. 2

Gtr. 2

Gtr. 1: cont. sim.

Gtr. 1: tacet



C\*

C

G<sup>5</sup>

D

C\*

C

all a lie,—  
place we've nev-er

no man in the moon,—  
been, how come you hang the phone up

just a big light in the sky.  
the min-ute I walk in?

I hear  
Last night I



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G<sup>5</sup> D C<sup>\*</sup> C Am

Gtrs. 1+2

Dis - ney - land — might lose Mick - ey Mouse, — it's some gi - ant hos - tile corp - 'rate shake-up,  
 had this dream — that I was los - ing you. — I — woke up in a cold sweat shak - ing.

Gtr. 3

Gtr. 1: w/Fill 1

Gtrs. 1+2: cont. in slashes Gtr. 3: w/slight dist.

TAB

8 8 7 7 7 7 5 5 0 1 2 3 8 8 8 7 7 7 7 7

C

1. Dadd<sup>11</sup>

tell me it's a night - mare, please wake me up. — Say it is - n't — so. —  
 first de - gree, my heart is break - ing.

Gtr. 1

let ring...  
 Gtrs. 2+3: tacet

TAB

5 5 5 3 3 3 3 3 5 4 0 4 0 4 5

Link G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> 2. Dadd<sup>11</sup>

Gtr. 2

(2.) I found a — Say it is - n't so. —

Gtr. 1

let ring...  
 Gtrs. 2+3: tacet

TAB

3 3 3 3 3 3 3 3 5 5 5 5 4 0 4 0 4 5 0

Fill 1

Gtr. 1 G<sup>5</sup> D C<sup>\*</sup> C

TAB

3 0 4 5 3 0 4 5 0 1 2 3





G<sup>3</sup> D C<sup>#</sup> C Am

Pres-ley died... they deep-fried the King... And some tack-y chees-y bath-ing beau-ty

Gtr. 1: w/Fill 1 Gtrs. 1+2 cont. in slashes Gtr. 3

TAB

8 8 7 7 0 8 8 8 7 7 7 7 8

7 7 0 1 0 2 3

C D add<sup>11</sup>

danc-ing on the beach in a bad B-mov-ie. Say it is - n't so,

Gtr. 1

let ring... Gtrs. 2+3: tacet

TAB

5 5 5 3 3 3 3 3 5 4 0 4 0 4 5

Chorus G<sup>5</sup> D/F<sup>#</sup>

tell me it's not true. Say it is - n't so, don't give up on me. Say it is - n't so,

Gtrs. 1+2

TAB

7 7 7 7 7 7 7 7 7 4 4 4 4 4 4 4

E<sup>5</sup> C<sup>5</sup> Am

I be-lieve in you. Tell me it's a lie, I don't need no proof. don't give up on you. Get me through the night, gon-na make it through.

TAB

4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 1 2 2 2 2 2 1 2 2 2

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0



Am/G

C<sup>5</sup>

To Coda ⊕

Say ev - 'ry - thing's all right,  
Make ev - 'ry - thing all right,

TAB 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

1. (8)

Cm

2.

Cm

say it is - n't so. say it is - n't so.

TAB 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Instrumental

Em

Em(maj<sup>7</sup>)Em<sup>7</sup>Em<sup>6</sup>

Em

Em(maj<sup>7</sup>)Em<sup>7</sup>Em<sup>6</sup>

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 3

w/tremolo

Gtrs. 1+2: tacet

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D add<sup>11</sup>

D. ♯, al Coda

⊕ Coda

Cm

N.C.

Say it is - n't so.

Say it is - n't so.

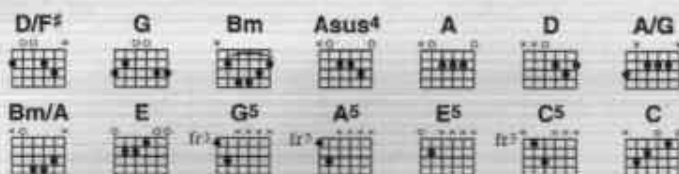
let ring...  
Gtr. 3: tacet

TAB 5 4 0 4 0 4 0 4 0

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# Thank You For Loving Me

Words & Music by Jon Bon Jovi & Richie Sambora



Intro 66 NC. D/F# Gtr. 1 (acous.) G Bm Asus4 (A)

*Piano*

D/F# G Bm Asus4 A

Gtr. 2 (elec.) B B B B 1. It's

*w/dist. Gtr. 1: cont. sim.*

*Full Full Full Full*

Verse G D

(1.) hard for me — to say the things — I wan - na say — some - times — There's  
(2.) nev - er knew — I had a dream, — un - til that dream — was — you — And

*cont. sim.*

Gtr. 1: tacet 1"

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G D

no - one here - 'cept you and me - and a bro - ken old - street light. Lock the  
when I look in - to your eyes, - the sky's a dif - f'rent blue. Cross the my

TAB

Bm G A A/G

doors, heart, leave the world out - side, I wear no dis - guise,

Gtr. 2: w/Fill 1

TAB

D G Asus<sup>4</sup> A

all I've got to give to you are these five words a night. } Thank  
if I tried, you'd make be - lieve that you'd be - lieve my lies. }

Gtr. 1: cont. in slashes (2<sup>nd</sup> only)

TAB

Fill 1

Gtr. 2 A A/G D G

B B

Full Full

TAB

Chorus D

G

A

Gtr. 1 (2<sup>nd</sup>)

cont. sim.



you for lov - ing me, for be-ing my eyes when

Gtr. 3 (elec.)



Gtr. 3: w/clean tone  
Gtr. 4: w/Fill 2 (2<sup>nd</sup> only)  
Gtr. 2: tacet



D

Bm

Bm/A

E

A



I could-n't see. For part-ing my lips when I could-n't breathe. Thank



1.

D

G

A

D

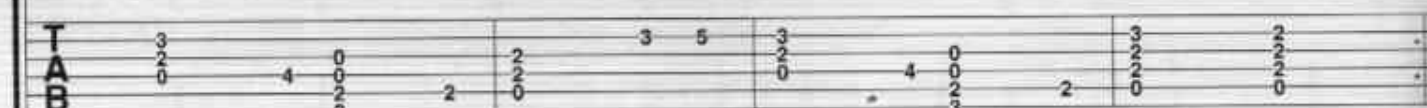
G

Asus<sup>4</sup>

A



you for lov - ing me, thank you for lov - ing me. 2. 1



Fill 2.

D

G

A

D

Bm

Bm/A

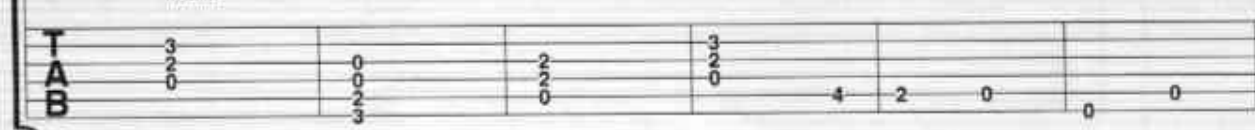
E

A

Gtr. 4 (elec.)



w/dist.







Solo Gtr. 4 D G A D

3. Lock the doors,—

Gtr. 2\*

\*(composite part)

Full Full Full Full

14 15 17 19 17-19

TAB

Verse (Bm) (G) A D G C A

— leave the world— out - side, and all I've got— to give to you,— these five words a night.— Thank

Gtr. 2

Gtrs. 2+4; tacet

TAB

Chorus Gtr. 1 D G cont. sim. A

you for lov - ing me, for be - ing my eyes, oh when  
you for lov - ing me, when I could-n't fly, oh,

Gtr. 3

Gtr. 4: w/Fill 2  
Gtr. 2: tacet

TAB

D Bm Bm/A E A

I could-n't see. For part-ing my lips when I could-n't breathe. Thank  
you gave me wings. You part-ed my lips when I could-n't breathe. Thank

TAB



D G A D/F# G

you for lov - ing me, thank you for lov - ing

Gr. 4: w/Fill 4

TAB

A D G Asus4 A

me, thank you for lov - ing me, oh, for lov-ing me.

Gtrs. 1+3

Gr. 4: tacet

Gtr. 1: cont. in slashes

TAB

Outro

Gr. 1

Gr. 2

D G Bm Asus4 A

Full Full Full Full

TAB

D G Bm Asus4 A D/F#

Full Full Full Full

TAB

Fill 4

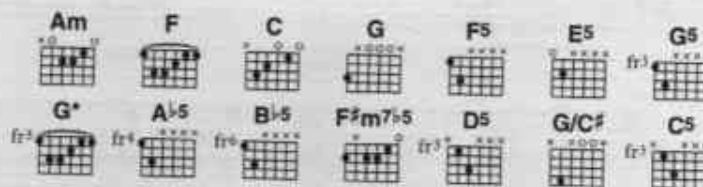
Gr. 4

D G A D/F# G A D G

TAB

# Two Story Town

Words & Music by Jon Bon Jovi, Richie Sambora, Mark Hudson & Dean Grakal



Intro

♩ = 94

One two, one two.

Gtr. 2 (elec.)

*p* w/wah wah + dist.

Gtr. 1 (elec.)

*mp* w/dist. Gtr. 2: cont. in slashes

TAB

Am F C G

Gtr. 2

Gtr. 3: w/Fill 1

Am F C G

TAB

Fill 1

Gtr. 3 (elec.)

Am F C G Am F C G

w/slide

TAB

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Verse Am F C G

1. I could - n't sleep, took a walk down Se - cond A - ven - ue,

Gtr. 2: tacet

TAB

Am F C G

sick of dream - ing dreams that ne - ver come true, on a

TAB

Am F C G

one way street, I know where it's lead - - - ing

TAB

Am F C G

to. 2. There's a

TAB

Verse Am F C G Am F

(2.) for sale sign on the front door of the ci - ty hall, the sub - way line I can  
(3.) girl that I sleep with, on the got ec - sta - sy eyes, he pro - mised her roses and A -

*mf* Gtr. 2: w/Fill 2 (x4)

TAB

C G Am F

feel it go - ing off the wall, I I could take a hit but  
- me - ri - can pie I called her and my demons I

TAB

C G Am F C G

I ain't gon - na take a fall.  
kissed them both good - bye.

*Spoken: Bye bye*

2<sup>nd</sup> Gtrs. 1+2: w/Fill 4

TAB

**Fill 2**  
Gtr. 2

Am F C G

TAB

**Fill 4**  
Gtrs. 1+2

C G

TAB

Pre-chorus  
F<sup>5</sup>

E<sup>5</sup>

Oh \_\_\_\_\_ it's just one side of the sto - - - ry, \_\_\_\_\_  
Oh \_\_\_\_\_ se - ven days of Mon - day morn - - - ing, \_\_\_\_\_

Gtrs. 1+2

TAB

3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

F<sup>5</sup>

G<sup>5</sup>

G<sup>5</sup>  
Gtr. 2 ◊

oh \_\_\_\_\_ in a two sto - ry town. } It's just the  
oh \_\_\_\_\_ in this two sto - ry town. }

Gtr. 1  
B

Gtr. 2: cont. in slashes

Full

TAB

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

Chorus

Am

F

C

G

Am

F

cont. sim.

same old sights and the same old sounds, gon - na take my car and drive out of this

Gtr. 3: w/Fill 3

TAB

0 0 x x 1 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 x x 1 0 1 1 0 0 0 0 0 0 0 0 0 0

2 2 x x 2 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 3 3 2 2 0 0 0 0 0 0 0 0 0 0

Fill 3

Gtr. 3 (elec. slide)

Am

F

C

G

Am

F

C

G

C

F

Am

G

TAB

8/10 8/10 12/13



C G C F Am G

two sto - ry town. — The same old shit is go - ing a - round, I'm go - ing

TAB

F<sup>5</sup> 1. G<sup>#</sup> Am F

down, — down, — down, — down, — down, in a two sto - ry — town. —

TAB

C G 2. G<sup>#</sup> Am

3. There's a down, in a two sto - ry — town. —

TAB

Bridge A<sup>b5</sup> B<sup>b5</sup>

One shot to make a move now, — the ghosts are call - ing — me —

TAB

Gtrs. 1+2: cont. in slashes





Chorus Am F C G

same old sights and the same old sounds, gon - na  
 same old sights and the same old sounds, gon - na

Gr. 3: w/Fall 3

TAB

Am F C G

take my car and drive out of this two sto - ry town. The  
 take my horse and and ride him off this mer - ry go - round I

TAB

C F Am G F5

same old shit in is go - ing a - round, I'm go - ing down, down, down, down,  
 won't give in and I won't back down, I'm go - ing down, down, down, down,

Gtrs. 1+2  
 Gtr. 3: tacet

TAB

1. G5 2. E5 D5

down. It's just the down. Ne - ver go - ing down, down, down, down,

TAB

G/C# C5 G\*

down, I ain't go - ing down, down, down, down, down, in a two sto - ry—

TAB 4 4 0 0 1 0 0 0 5 5 5 5 5 5 5 0 4

Am F C G

town, In this two sto - ry

Gtr. 1  
mp Gtr. 2: tacet

TAB 2 0 0 1 2 2 0 1 2 2 1 0 0 0 0 0 0 0 0 0 0 0 3

Am F C G Am F

town, Spoken: Watch me now.

Gtr. 2 cont. sim.

mf Gtr. 3: w/Fill 1 ad lib. sim.

TAB 2 0 0 1 2 2 0 1 2 2 0 0 0 0 0 0 0 0 0 0 0 0 3

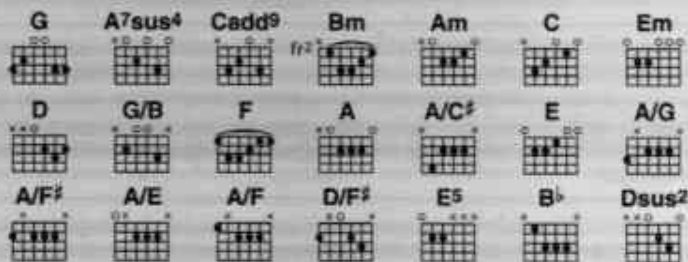
C G Am F C G Repeat to fade

Do, do, do, do, do, do, do, do, do, do, do,

TAB 2 3 0 0 1 0 1 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 3

# Next 100 Years

Words & Music by Jon Bon Jovi & Richie Sambora



Intro  $\text{♩} = 83$  NC.

4 bars drums Gtr. 1 (elec.)

w/ heavy dist. P.H.

TAB

3 3 1 2 3 0 3 0 2 0 2 0 2 0

8<sup>th</sup>

P.H.

TAB

3 0 0 2 0 3 3 1 2 3 3 0 0 2 0 0 2 0

Verse G

1. Time ain't noth - ing but time, it's a verse with no rhyme  
2. I, when I think that I am los - ing my mind.

Gtr. 2 (elec.)

cont. sim.

Gtr. 2: w/clean tone  
Gtr. 3: plays 2<sup>nd</sup>  
Gtr. 1: tacet

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2

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[illegible]

change you, ain't noth - ing but change, just the fa - ces and names, af - ter all we've been through,

**Vocal Melody:**

Am                      C                      G

but you know we're gon - na make it through.  
there's noth - ing that I would-n't do.

**Guitar Accompaniment:**

**Bass Line:**

0	0	0	0	0	0	0	3	3	3	3	3	3	3
1	1	1	1	1	1	1	0	0	0	0	0	0	0
2	2	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	0	0	0	0	0	0	0
0	2	3	3	3	3	3	2	0	0	0	0	0	0

Pre-chorus

Am Em Am G D

I'll Stand be - lieve when you don't be - lieve in an - y - thing. I'm gon-na  
by me, I would glad - ly give up ev - 'ry-thing.

let ring...

1 0 2 0 0 2 1 0 0 2 3 2 2 0 0 0



Chorus G G/B cont. sim. Cadd<sup>9</sup>

Gr. 3

hold ya 'til your hurt is gone, I'll be (your the) shoul-der that you're lean-ing on... I'll be stand-in' here for the

Gr. 4 (elec.)

w/dist.

Gr. 2: tacet

TAB

F Cadd<sup>9</sup> G G/B

next one hun - dred years — If it all should end — to-night, I'll know it was worth the fight.

TAB

Cadd<sup>9</sup> F Cadd<sup>9</sup> (Gr. 3) 1. G

We'll be stand - ing here. for the next one hun - dred years.

TAB

2. Am Em Am G D

Gr. 4: cont. in slashes

TAB



Solo 1

Gtr. 4

Gtr. 1

A

A/C#

Gtr. 3: cont. son.

Full

Full

D

G

D

Full

Full

Full

Full

Full

1/2

A

A/C#

D

E

D

I'm gon-na

Gtrs. 3+4: cont. in slashes

Full

Full

Gtr. 5: w/Fill 1

Full

## Fill 1

Gtr. 5 (elec.)

E

D

B

A

w/dist.

Full

## Gtrs. 3+4

AIC<sup>2</sup>

hold you 'til your hurt is gone, I'll be the shoul - der you're lean - ing on.—

(Gtr. 1)

Gtr. 2

Gtr. 1: tacet

[illegible]

D

G

D

Gtr. 3

I'll be stand - ing \_\_\_\_\_ here for the next one hun - dred years.

Gtr. 4: tacet

T		3	3	3	3	3	3	3	0	3	3	3	3	3	3	3	3
A	0	2	2	2	2	2	2	2	2	0	0	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0

A

A/C#

If the world should end to-night, I'll know it was worth the fight.

[illegible]

D

G

D

we'll be stand - ing here for the next one hun - dred years.

Girls 3+4: cont. in table

[illegible]

Gtr. 3  
Gtr. 4

A

cont. sim.  
cont. sim.

Ah,

Gtr. 1

Gtr. 2: tacet

Full

Bm

G

A

ah,

hey!

Na

na na na na,

Full

G

D

A

na na na na,

na na na na,

Full

Full

A/G

A/F#

A/E

A

G

D

Na

na na na na,

na na na na,

na na na na,

(8<sup>va</sup>) loco

B

Full

A A/G A/F#  
 Na na na na, na na na na, na na na na, na na na na.  
 Full  
 16 14 16-14 14 2 0 14 14 14 0

A/F                      A/E                      D                      C

TAB      14   14   14   14      14   14      0   14   0   14      1   0   2   3   1   0   2

[illegible]

A/F# A/F A/E

na na na na, na na na na,

(tremolo)

TAB

2 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 0 0 0 2 14 14 12 12 14 14 12

[illegible]



**A** **B** **B**

TAB

**G** **B** **B**

TAB

**D** **F**

TAB

**G** **A**

TAB

**G**

TAB

(P.M.)

TAB

7 5 5 5 7 7 5 5 3 3 3 3 0 0 0 0 | 7 5 7 7 5 5 7 7 5 5 5 5 3 3 3 3

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (two sharps) and 4/4 time. It contains four measures of music. The first measure has a whole note chord of D major (D, F#, A). The second measure has a whole note chord of B major (B, D, F#) with a 'B' chord symbol above it. The third measure has a whole note chord of D major (D, F#, A) with a 'D' chord symbol above it. The fourth measure has a whole note chord of B major (B, D, F#) with a 'B' chord symbol above it. The guitar tablature staff has four measures corresponding to the chords. The first measure has the numbers 10 and 12. The second measure has the numbers 12 and 14. The third measure has the numbers 13 and 15. The fourth measure has the number 15. Arrows point from the numbers 10, 12, 13, and 15 to the word 'Full'.

**D/F#**

8va

B

B

3

Full

Full

15

15 12

15 15 13

14 13 14

4 5 (4) 2

4 2 2

4 2

0 0

**F loco**

The musical score for 'F loco' consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, many of which are beamed in groups of three. The bottom staff is a guitar tablature with six lines. It contains fret numbers (7, 5, 7, 5, 7, 5, 5, 5, 5, 3, 0, 3, 3, 0, 3, 5, 3, 0, 8, 5, 0) and fret bends indicated by a 'b' symbol over the notes.

Gtr. 4

E<sup>5</sup>

D

Gtr. 1: cont. *ad lib.*, *sim.*, to fade

TAB

2  
2  
0

3  
2  
0

**a tempo** 1 ♩ = 83

Outro A

Time ain't noth - ing but time, it's a verse with no rhyme,

Gtr. 4) Gtr. 2

Gtrs. 1+3: tacet Gtr. 4: tacet

TAB

Bm Dsus<sup>2</sup> A

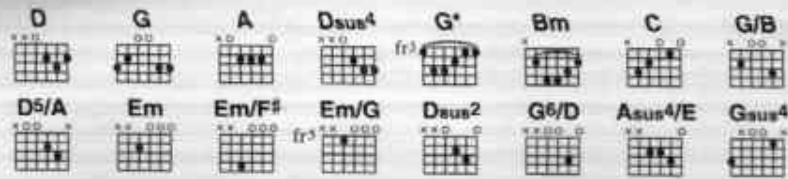
an' it all comes down to you.

TAB

3 2 2 0 0 0 0 0 0 2 2 0  
4 3 3 3 3 3 3 3 3 4 4 2  
4 4 4 2 2 2 2 2 2 2 2 0  
2 4 4 0 0 0 0 0 0 2 2 0

# Just Older

Words & Music by Jon Bon Jovi & Billy Falcon



**D**  
Gtr. 2 (elec.)  
Gtr. 3 (acous.)

**G**  
cont. sim.

**128**

**1 bar drums**

**Gtr. 1 (elec.)**

**Gtr. 2: w/dist.**

**TAB**

7-7-7-9-9-9-11-11	11-12-12-12-11-11-9-9	7-7-7-9-9-9-11-11	11-12-12-12-11-11-9-9
5-5-5-7-7-7-9-9	9-10-10-10-9-9-7-7	5-5-5-7-7-7-9-9	9-10-10-10-9-9-7-7

**A**

**Dsus4**  
Gtrs. 2+3

**D**

**1. Hey man it's**

**TAB**

7-6-2-2-2-2	2-2-2-2	2-2-2-2	2-2-2-2
5-4-0-0-0-0	0-0-0-0	0-0-0-0	0-0-0-0

**Verse**

**G+**

**Bm**

**A**

**Gtr. 2**  
cont. sim.

**Gtr. 1**

**Gtr. 3: tacet**

been a while... do you re-mem-ber me?... When I hit these streets. I was sev-en-teen...

**TAB**

3-3-3-3-3-3	2-2-2-2-2-2	2-2-2-2-2-2
0-0-0-0-0-0	0-0-0-0-0-0	0-0-0-0-0-0





Chorus  $\text{S}$  D

Gtrs. 2+3

G

cont. sim.

like the bed I'm sleep - ing in, and just like me it's bro -

TAB

7	7	7	9	9	9	11	11	11	12	12	12	11	11	9	9	7	7	7	9	9	9	11	11
5	5	5	7	7	7	9	9	9	10	10	10	9	9	7	7	5	5	5	7	7	7	9	9

ken in, it's not old, just old -

A

TAB

11	12	12	12	11	11	9	9	7	6	2	2	2	2	2	2	2	2
9	10	10	10	9	9	7	7	5	4	0	0	0	0	0	0	0	0

er. Like a fav - 'rite pair of torn -

D sus<sup>4</sup> D

TAB

3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

7 7 7 9 9 9 11 11

5 5 5 7 7 7 9 9

blue jeans, the skin I'm in is al - right with me it's not -

G

TAB

11	12	12	12	11	11	9	9	7	7	7	9	9	9	11	11	11	12	12	12	11	11	9	9
9	10	10	10	9	9	7	7	5	5	5	7	7	7	9	9	9	10	10	10	9	9	7	7



D G

Gtrs. 2+3 *cont. sim.*

Yeah!

Gtr. 1

TAB

7 9 11 11 9 11 9 7 9 7 6 6 7 6 4 4 6 4 2 2 4 2 0

A B

Full

TAB

0 2 0 4 4 2 0 4 0 4 2 0 4 2 0 4 2 0 2 0 2 0 4 (4) 2 4 2

D

let ring...

TAB

7 7 7 9 9 11 11 12 12 14 14 18 18 19 19 19 19 19 18 18 18 16 16 16 14 14

G

TAB

14 12 11 11 12 11 9 9 11 9 7 7 9 7 6 4 2 0 4 4 2 0 4 2 0 4 4 2 0 0 4 2 0 4 0 0 0 2 2 0 0

A G

Gtrs. 2+3

TAB

2 7 9 9 7 6 5 5 5 7 9 9 10 10 8 8

D

G



arr. for Gtr.

let ring...  
All Gtrs. tacet

A

D



3. When I

Dsus<sup>2</sup>G<sup>6</sup>/D

look in the mir-ror, I don't hate what I see,-- there's a few more lines-- star-ing back at me, now the



let ring...

Asus<sup>4</sup>/E

D



night has grown - a lit - tle bit cold - er. Hey man





G<sup>6</sup>/D

got-ta run, you take care if you see Coach T. tell him I've cut my hair, I've

TAB

A<sup>sus</sup><sup>4</sup>/E

D. §. al Coda

kept my faith I still be-lieve I'm just, huh. I

TAB

Coda

ah, ah, yeah,

TAB

A

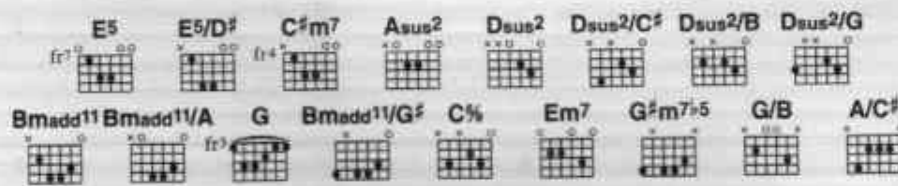
G<sup>sus</sup><sup>4</sup>

it's not old, just.

TAB

# Mystery Train

Words & Music by Jon Bon Jovi & Billy Falcon



**Intro**  
Gtr. 1 (acous.)

♩ = 120

E<sup>5</sup> E<sup>5</sup>/D<sup>#</sup>

cont. sim.

TAB

C<sup>#</sup>m7

TAB

Asus<sup>2</sup> Dsus<sup>2</sup>

Gtr. 1 cont. in slashes

Gtr. 2 let ring...

Gtr. 3: w/Fill 1

TAB

**Fill 1**  
Gtr. 3 (elec.)

w/slight dist.

TAB

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$D_{\text{SUB}}^2/C\#$  $D_{sus}^2/B$ 

The image shows a musical score for the song "The Wind" by The Beatles. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#), containing four measures of eighth-note patterns. The bottom staff is a bass clef with a key signature of one sharp (F#), containing four measures of fret numbers (TAB) for the bass guitar. The fret numbers are: 2, 3, 0; 2, 3, 0, 3; 2, 3, 0; 2, 3, 0, 3, 2.

 $D_{\text{sus}}^2/G$ 

### Verse

 $D_{\text{sus}}^2$ 

1. There are days when she's a whis - per, nights.

Gtr. 1

cont. sim.

Gtr. 2: tacet

TAB

 $D \text{ sus}^2 / C \#$ Bm add<sup>11</sup>

when she's a scream, the rea-son I wake up in the morn-

$$Bm \text{ add}^{II}/A$$

**G**

[illegible]

D sus<sup>2</sup>

Gtr. 1

cont. sim.

D sus<sup>2</sup>/C<sup>♯</sup>

you like a sail - or, then woo - you with her eyes,  
be - cause she's hap - py, she sings - songs when she's mad.

Gtr. 2

TAB

Bm add<sup>11</sup>Bm add<sup>11</sup>/A

she'll al - ways make it bet - ter but won't  
like a stiff drink when you need it, she's good

let ring...

TAB

G

Bm add<sup>11</sup>

a - po - lo - gise. You know ev - 'ry - thing a - bout  
at he - ing bad. And long be - fore you knew

let ring...

TAB

Bm add<sup>11</sup>/ABm add<sup>11</sup>/G<sup>♯</sup>

G

her, but you don't know her at all  
her, you knew she was the one.

TAB



Chorus Dsus<sup>2</sup>

Dsus<sup>2</sup>/C<sup>#</sup>

Gtr. 1

cont. sim.

Dsus<sup>2</sup>/B

1. 2. She's a ride on a mys - - - t'ry  
She's a ride on a mys - - - t'ry

Gtr. 2

Gtr. 2: w/8va fx (clean on D.)

Gtr. 3 w/Fill 1

Gtr. 1 tacet on D.

Gtr. 3: tacet

TAB

Dsus<sup>2</sup>/G

Dsus<sup>2</sup>

Dsus<sup>2</sup>/C<sup>#</sup>

train,  
train,

to a place  
to a place

you've nev - er been be - fore...  
I've nev - er been be - fore...

Gtr. 3: w/Fill 1

Gtr. 3: tacet

TAB

Dsus<sup>2</sup>/B

Dsus<sup>2</sup>/G

Dsus<sup>2</sup>

cont. sim.

Gtr. 1

Bet - ter hold on my  
I waited all on

w/8va fx on D.

Gtr. 3: w/Fill 1

Gtr. 1: plays both times

TAB

Dsus<sup>2</sup>/C<sup>#</sup>

C<sup>#</sup>/9

Dsus<sup>2</sup>/G

tight  
life

to for that  
that

mys - - - t'ry  
mys - - - t'ry

train,  
train,

an'  
an'

Gtr. 3: tacet

TAB

Em<sup>7</sup>D sus<sup>2</sup>/G

To Coda ☐

1 don't get this a - ny - more. Ah,  
1 don't get this a - ny - more. Ah,

Gr. 3; w/Fill 2      Gr. 3; tacet

TAB

Bm add<sup>11</sup>    Bm add<sup>11</sup>/A    1. G<sup>#</sup>m<sup>7</sup>/5    G    D sus<sup>2</sup>

she's a ride, mys-t'ry train.  
she's a

w/clean tone      Gr. 3; w/Fill 3      Gr. 3; w/Fill 1

TAB

2. G<sup>#</sup>m<sup>7</sup>/5    G

3. She crys ride, mys-t'ry train.

Gr. 3; w/Fill 3      w/8va fx

TAB

## Fill 2

Gr. 3

TAB

## Fill 3

Gr. 3

TAB

$\text{Asus}^2$ 

G/B

Musical score for "Leslie" by The Police. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line. The guitar part has two variations: "w/leslie fx (no 8va)" and "w/8va fx (no leslie)". The bass line is a simple eighth-note pattern. The score is divided into four measures.

**Measure 1:** The guitar part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3.

**Measure 2:** The guitar part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3.

**Measure 3:** The guitar part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3.

**Measure 4:** The guitar part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3.

A/C#

Bm add<sup>11</sup>

I know ev - 'ry - thing a - bout

w/leslie fx (no δva) w/clean tone

TAB

14 12 12 10 12 12 11 9 4 3 0 3 4

5 2

$$Bm \text{ add}^{11}/A$$
Bm add <sup>11</sup>/G#

G

*D. 8. al Coda*

— her, but don't know her at all.

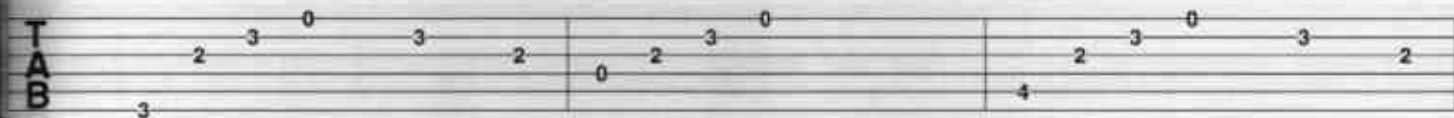
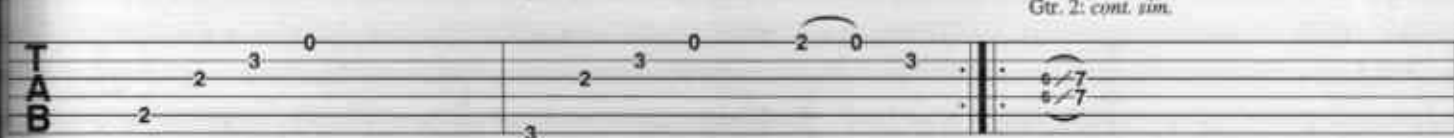
© Coda

 $D_{sus}^2$ 

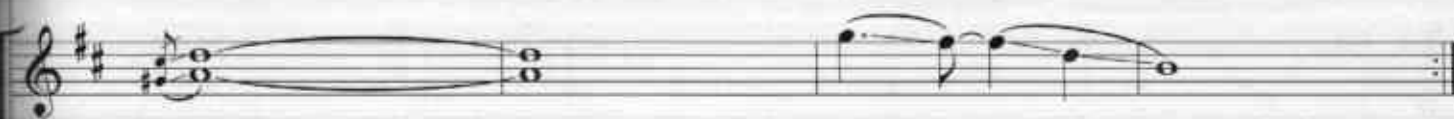
D sus<sup>2</sup>/C#  
cont. sim.

$$D_{sus}^2/B$$

Gtr. 1 *cont. sim.* D sus<sup>2</sup>/B  
 She's a ride.  
 Gtr. 2  
 w/8va fx  
 TAB

D sus<sup>2</sup>/GD sus<sup>2</sup>D sus<sup>2</sup>/C<sup>#</sup>D sus<sup>2</sup>/BD sus<sup>2</sup>/GD sus<sup>2</sup>D sus<sup>2</sup>/C<sup>#</sup>D sus<sup>2</sup>/BD sus<sup>2</sup>/GD sus<sup>2</sup>D sus<sup>2</sup>/C<sup>#</sup>D sus<sup>2</sup>/BD sus<sup>2</sup>/G

Repeat to fade



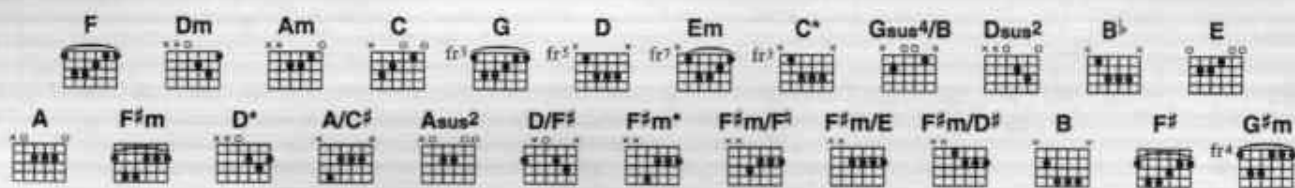
Gtr. 3: cont. sim. ad lib.





# Save The World

Words & Music by Jon Bon Jovi



Intro

♩ = 75

Gtr. 2 (acous.) *cont. sim.*

Gtr. 3 (elec.) *cont. sim.*

Gtr. 1 (elec.)

1 bar drums

Gtr. 1: w/slide+dist.

Gtr. 3: w/dist.

Am

1. C

TAB

13-14 14-12-10-13-14 14-12-10-13-14 13-14 13 11-12

2. C

Gtr. 2

Verse G D Em C\*

1. I nev-er went to coll-ege I don't have a de-gree,

Piano arr. for Gtr.

Gtr. 2: tacet

TAB

3 3 7 8 5  
3 3 7 9 5  
5 5 5 7 3

G D Em C\* G D

but say I went to night school, I learned all I know on the street. I was-n't born a rich man, no,

TAB

3 7 8 3 7  
3 7 9 3 7  
5 5 7 5 5

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Em C\* Am Gsus<sup>4</sup>/B C

I ain't got no pe-di-gree, the sweat on this old col-lar that's my P. H. D.

Gtr. 2

let ring...

Gtr. 2: cont. in slashes

TAB

8 9 9 7 3 0 2 2 1 2 0 0 1 2 1 0 2 3

Gtr. 2 F Dsus<sup>2</sup> cont. sim. B<sup>b</sup>

2. It comes down to this, I would - n't ex - ist with - out you, it  
3. I've got - ta con - fess, some - times I'm a mess, and some - times I

Gtr. 3

let ring...

Gtr. 3: w/clean tone

TAB

1 1 2 0 2 3 2 3 3 3

F Am F Dsus<sup>2</sup>

ain't worth the grind. I cried for one kiss, on a night like  
step out of line. Like this old tat - too, I ain't shiny or

TAB

3 2 1 0 1 3 2 1 2 0 2 3 2

B<sup>b</sup> E

this, new, you with you by my feel side I could fly like.  
no - thing mat - ters,

TAB

1 3 3 3 0 1 0 1 0 0

Chorus  $\text{S}$  A E F $\sharp$ m D $\ast$  A/C $\sharp$  E

I — can save the world, since the — night your love saved — me. Ba-by

w/dist.

TAB

A E F $\sharp$ m D $\ast$  A/C $\sharp$  E *To Coda*  $\oplus$

I — can save the world, but as — long as — you be — lieve, may-be

TAB

1. D Dm 2. D E

Gtr. 3

I — can save — the world. I — can save —

TAB

F $\sharp$ m F Dm B $\flat$

the world,

TAB

E

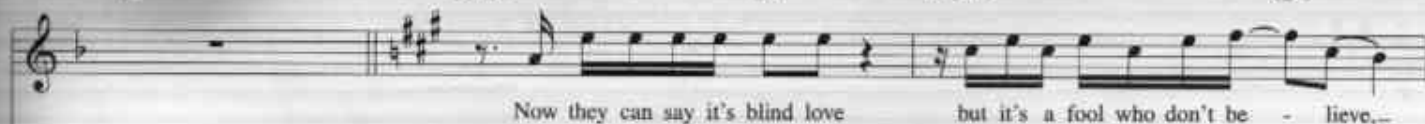
Verse

Asus<sup>2</sup>

(E)

(F<sup>♯</sup>m)

(D)



Gtrs. 1+3: tacet

Gtr. 2

Asus<sup>2</sup>

(E)

(F<sup>♯</sup>m)

(D)

D. 8. al Coda



Coda

Bridge

E

D

E

- lieve. Our love is ev - en strong - er than God hoped it could be, — ba-by all it

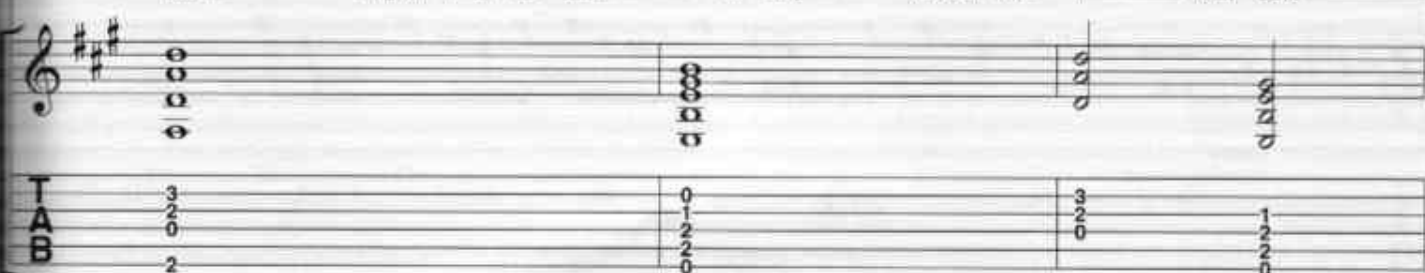
D/F<sup>♯</sup>

E

D  
Gtr. 2

E

takes— is just a lit - tle faith — in me, to feel like I — can save —





F#m F#m/F# F#m/E F#m/D# D E

the world. I can save

let ring...  
w/clean tone

TAB

4 2 2 2 3 2 2 2 2 2 2 1 0 0 0 0 0 0 0 0

B F# G#m E B F# G#m E

cont. sim.

the world. Yeah, yeah, yeah, yeah, ooh ba - by.

Gtr. 3: cont. sim.

TAB

4 3 4 1 4 3 4 1 2 2 0 2 2 0

B F# G#m E

1<sup>st</sup> only Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah.

Gtr. 1

w/slide

TAB

12-14 12 12-14 16 16

B F# G#m E

Repeat ad lib. to fade

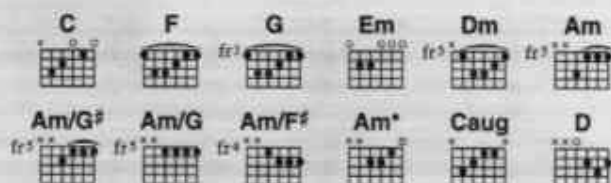
8<sup>va</sup>

TAB

16-17-19 19 19 17-19 19 17-19 17-19 17-19 19 17-19 16

# Captain Crash & The Beauty Queen From Mars

Words & Music by Jon Bon Jovi & Richie Sambora



♩ = 120

Intro

Gtr. 1 (12 string elec.)

*Fade in*

*Play 3 times*

W/heavy dist. cont. sim.

C F G

Gtr. 3 (acous.) *cont. ad lib. sim.*

Gtr. 2 (elec.)

Gtr. 2: w/dist.

Fig. 3

Gtr. 2: cont. sim.

C F G

Gtr. 4 (elec.)

Gtr. 4: w/dist.

Fig. 1

Pre

1/2

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## Verse

C

Em

F

Gtrs. 2+4

1. Dressed up pick for a trad-ing big day, like hal-lo-ween day, but it was Fourth-  
Gtr. 3 pick trad-ing lip stick, watch-ing traf-fic, for days

Gtr. 1: tacet  
2<sup>nd</sup> Gtr. 2: w/ Fig. 2

TAB

G

C

Em

Gtr. 3

cont. sim.

Of Ju-ly now, A car crash with a suit case, and a paint-  
at the din-er. Hold-ing hands, mak-ing big plans, play-ing Su-

Gtr. 2

Gtr. 3: cont. in slashes 2<sup>nd</sup> Gtr. 4 w/ Fig. 1

TAB

F

G

- ed face, she was one of a kind. She wears a  
- per - man, he was wear - ing eye - li - ner. An -

TAB

## Pre-chorus

Dm

F

plas-tic crown like Cin-de-rell-a, and  
oth-er lo-cal le-gend and his

TAB

Dm

F

Gtr. 3



Verse

1° only

C

Em

F



Fig. 2...



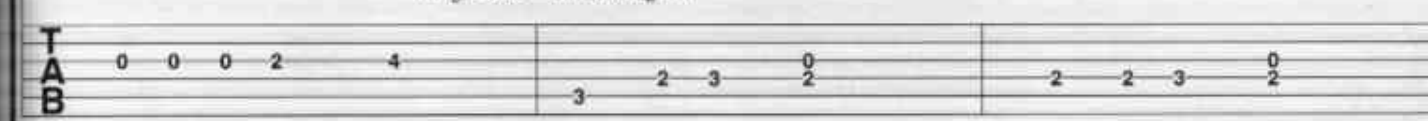
G

C

Em

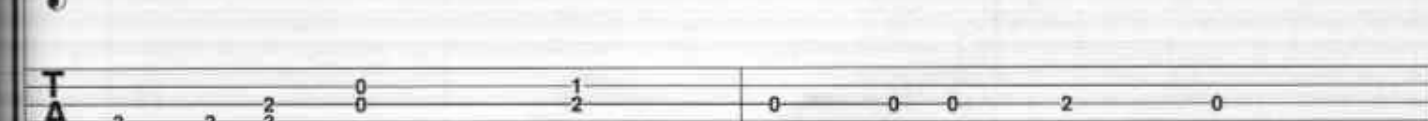
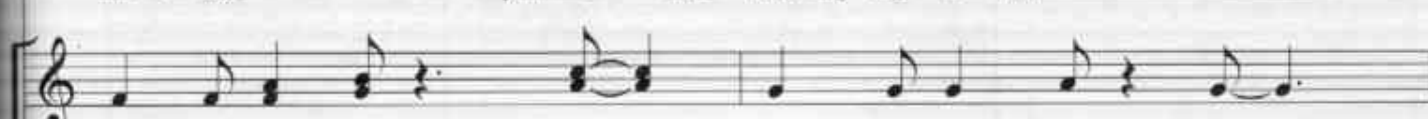


...Fig. 2 ends Gtr. 4; w/ Fig. 1...



F

G





Chorus C

You and me we're in - vin - ci - ble.

Gtr. 2: w/Fill 1 (x8)

TAB

5 3

10 10 8

to - ge - ther... We can be oh so tra -

TAB

12 12 10

12 12 10

5 3

gi - cal... what - ev - er... % We're

TAB

10 10 8

10 10 8

12 12 10

12 12 10

Fill 1

Gtr. 2

TAB

8 8 8 8

Am Am/G# Am/G

Dressed up— just— like— Zig - gy but he could - n't— play— gui - tar—

Gtr. 4: w/Fill 2...

TAB

Am/F# F G *cont. sim.*

Gtr. 3

Cap - tain— Crash— and the beau - ty— queen— from Mars—

Gtrs. 2+4

TAB

1. C F G

3. Share a tooth—

Gtr. 4

Gtr. 2: w/Fig. 3 ...Fig. 5 ends

TAB

Fill 2

Gtr. 4 Am Am/G# Am/G

w/clean tone

TAB

2. C Bridge Am\* C aug

You're drunk on love, as you can get, get - ting

Gtr. 2

w/Gtr. 4 8va higher

TAB

10 10 8 5 7 8 4 4 8 (8)

G F Am\* C aug

high on lust, and ci - gar - ettes. Liv - ing life with no re - grets, at

TAB

3 3 3 5 8 (8) 4 3

F D

least they're gon - na try. to fly.

TAB

3 7 5 7 9 10

Solo C Em F G

Gtr. 4

Gtr. 2: w/Fill 3 (x2)

TAB

12 13 12 13 12 13 12 13 13 13 12 13 13 8 7 8 7 8





[illegible]

Am/G# F G

Gr. 3

Cap - tain - Crash - and the beau - ty queen - from Mars

P.M.

TAB

1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3

The musical score is divided into three systems. The first system shows a melody line with a treble clef and a key signature of one flat. The melody starts on a whole note C, followed by a half note F, and then a half note G. The second system shows a guitar 4 fret line with a treble clef and a key signature of one flat. The guitar 4 fret line starts on a whole note C, followed by a half note F, and then a half note G. The third system shows a guitar 2 fret line with a treble clef and a key signature of one flat. The guitar 2 fret line starts on a whole note C, followed by a half note F, and then a half note G. The tablature for the guitar 2 fret line is shown below the staff, with fret numbers 12, 13, and 12 for the first three measures, and 8, 7, 8, 7, 8 for the last measure.

*Repeat to fade*

C Em F G

Do, do, do, do, do, do, do, do.

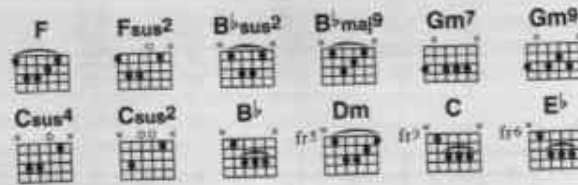
Gr. 2: w/Fill 3...

TAB

12 13 12 13 12 13 12 13 13 12 13 8 7 8 7 8 10 9 10

# She's A Mystery

Words & Music by Jon Bon Jovi, Greg Wells & Peter Stuart



♩ = 85  
Gtr. 2 (acous.) F Fsus2 F Fsus2 Bbsus2 cont. sim. Bbmaj9 Bbsus2 Bbmaj9

Gtr. 1 (elec.)  
w/bar .....|  
Gtr. 1: w/echo  
Gtr. 3: w/Fill 1 (x4)

TAB 10 (10) 10 (10) 10 (10) 10 (10) 10 (10)

Gm7 Gm9 Gm7 Gm9 Csus4 Csus2 Csus4 Csus2

w/bar w/bar w/bar

Gtr. 1: w/Fill 2...

TAB 10 10 12 12 12 (12) 9

## Fill 1

Gtr. 3 (elec.) F Fsus2 F Fsus2

TAB 10 10 8 10 10 10 8 10 10

## Fill 2

Gtr. 1 Csus4 Csus2 Bbsus2

w/bar

TAB 5 7

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Verse B<sup>b</sup> sus<sup>2</sup>

1. She won't let me buy her jewel-ry,  
 2. I still don't know what to call her,  
*cont. sim.*

(Gtr. 1: 2')

TAB

F F sus<sup>2</sup>B<sup>b</sup> sus<sup>2</sup>F F sus<sup>2</sup>

she don't want things that she can keep,  
 she says that words don't mean a thing.

Gtr. 2 cont. in slashes

TAB

F F sus<sup>2</sup>

Dm

C

E<sup>b</sup>

Gtr. 2 *cont. sim.*

She wears wild flow-ers in her hair,  
 She chang-es her name every day,  
 and throws them to the  
 and lies all the

Gtr. 1

w/bar

TAB

B<sup>b</sup>Gm<sup>7</sup>Csus<sup>4</sup>Csus<sup>2</sup>Csus<sup>4</sup>Csus<sup>2</sup>

sea,  
 time,  
 she's the be-gin-ning and the end of me.  
 and I feel luck-y to call her mine. } But

w/bar

Gtr. 3: w/Fill 1...

TAB

Chorus F F<sup>sus2</sup> F F<sup>sus2</sup> B<sup>b</sup><sup>sus2</sup> B<sup>b</sup><sup>maj9</sup> B<sup>b</sup><sup>add2</sup> B<sup>b</sup><sup>maj9</sup>

she's a mys - te - ry, my

w/bar w/bar w/bar

TAB 10 (10) 10 (10) 10 10 (10)

Gm<sup>7</sup> Gm<sup>9</sup> Gm<sup>7</sup> Gm<sup>9</sup> C<sup>sus4</sup> C<sup>sus2</sup> C<sup>sus4</sup> C<sup>sus2</sup>

most beau - ti - ful re - gret, I will nev - er un - der - stand her. She's

w/bar 2<sup>nd</sup> Gtr. 1: w/Fill 3

TAB 10 10 12 12 (12) 9 9

1. F F<sup>sus2</sup> F F<sup>sus2</sup> F F<sup>sus2</sup> F F<sup>sus2</sup>

a mys - te - ry.

w/bar Gtr. 3: w/Fill 1

TAB 10 10 (10) 3

Fill 3

Gtr. 1

TAB 9-10-12 10



2. F Fsus<sup>2</sup> F Fsus<sup>2</sup> B<sup>b</sup> sus<sup>2</sup> B<sup>b</sup> maj<sup>9</sup> B<sup>b</sup> sus<sup>2</sup> B<sup>b</sup> maj<sup>9</sup>

a mys - te - ry, the on -

Gtr. 3: w/Fill. 1 (p4)

w/bar w/bar

TAB 10 10 (10) 10 (10)

ly pro - mise I can keep, ev - en in my dreams she ru - ins me.

**TAB**

10-(10) 10 12 (12) 12(12) 9 10

[illegible]

Chorus F F<sup>sus</sup><sup>2</sup> F F<sup>sus</sup><sup>2</sup> B<sup>b</sup><sup>sus</sup><sup>2</sup> B<sup>b</sup>ma<sup>j</sup><sup>9</sup> B<sup>b</sup><sup>sus</sup><sup>2</sup> B<sup>b</sup>ma<sup>j</sup><sup>9</sup>

She's \_\_\_\_\_ a mys - te - ry \_\_\_\_\_ my \_\_\_\_\_  
 \_\_\_\_\_ a mys - te - ry \_\_\_\_\_ the on -  
 \_\_\_\_\_ a mys - te - ry \_\_\_\_\_ there's no \_\_\_\_\_

w/bar ..... w/bar ..

TAB 10 10 (10) 10 (10)

Gm<sup>7</sup> Gm<sup>9</sup> Gm<sup>7</sup> Gm<sup>9</sup> C<sup>sus</sup><sup>4</sup> C<sup>sus</sup><sup>2</sup> C<sup>sus</sup><sup>4</sup> C<sup>sus</sup><sup>2</sup> Play 3 times

most beau - ti - ful re - gret I will nev - er un - der stand But she's  
 ly pro - mise I can keep even in my dreams she ru - ins me But she's  
 de - fence, it's quint - es - sential she won't let you see 'Cos she's

w/bar .. w/bar .. w/bar .. 3

TAB 10 (10) 10 12 12 12 (12) 9 9 10 12

F F<sup>sus</sup><sup>2</sup> F F<sup>sus</sup><sup>2</sup> B<sup>b</sup><sup>sus</sup><sup>2</sup> B<sup>b</sup>ma<sup>j</sup><sup>9</sup> B<sup>b</sup><sup>sus</sup><sup>2</sup> B<sup>b</sup>ma<sup>j</sup><sup>9</sup>

a mys - te - ry.

Start fade

w/bar ..... w/bar ..

TAB 10 10 (10) 10 (10)

Gm<sup>7</sup> Gm<sup>9</sup> Gm<sup>7</sup> Gm<sup>9</sup> C<sup>sus</sup><sup>4</sup> C<sup>sus</sup><sup>2</sup> C<sup>sus</sup><sup>4</sup> C<sup>sus</sup><sup>2</sup>

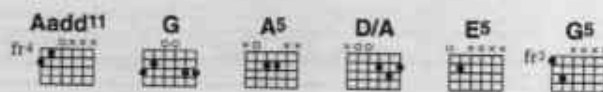
Oh, oh, oh.

w/bar .. w/bar .. w/bar .. 3

TAB 10 (10) 10 12 12 10 (10) 9 9 10 12

# I Got The Girl

Words & Music by Jon Bon Jovi



**Intro**  $\text{♩} = 92$

Aadd11 G A5 G

Gtr. 1 (elec.)

Gtr. 1: w/clean tone+tremolo  
Gtr. 2: w/Fig. 1 (x2)

let ring...

1/2

TAB

**Verse** Aadd11 G A5

1. It feels like I'm walk-ing on air— when I walk down our— street.

Gtr. 2: w/Fig. 1 (x4)

B

1/2

TAB

**Fig. 1**

A G

Gtr. 2 (elec.)

w/dist./sample & hold+feedback

TAB

G

Aadd<sup>11</sup>

And when the neigh - bours stop and watch her go - ing by, —

TAB: 3 2 0 0 4 5

G

A<sup>5</sup>

G

you can hear 'em talk - ing, oh, let 'em talk. Some -

TAB: 0 0 2 3 2 0 2 0 3 2 0

Verse  Aadd<sup>11</sup>

G

(2.) - times I think that you're the one — rea - son the sun still — shines, —  
 (3.) likes to wear her stripes with her — flares, — and won't brush — her —  
 (Verse 4 see block lyric)

Gtr. 2: w/ Fig. 1 (x2) (2<sup>nd</sup> & D.W. tacet)

TAB: 0 4 5 0 0 2 3

A<sup>5</sup>

G

Aadd<sup>11</sup>

hair. when it shines. When this wick - ed world starts bring - ing me down, —  
 I swear. She don't like wear - ing shoes in De - cem - ber, —

TAB: 2 0 2 0 0 2 3 0 0 4 5



G Aadd<sup>11</sup> G

I tell my - self that I'm one what she luck - y guy. } I got the  
but I don't care

On D.B. Gtrs. 1+2: w/ Fig. 2

TAB

Chorus D/A(Dbass) G

girl, hold - ing all the cards. I got the  
cont. sim.

Gtrs. 1+2

Gtr. 2 (elec.): w/dist. (no fx)

TAB

D/A(F#bass) G D/A

girl, she's a work of art. I got the girl whose

TAB

Fig. 2

G

Gtrs. 1+2

TAB

G(Bbass)

D/A(Dbass)

To Coda ☐

gon - na break my heart... *D.S. your*

TAB

1. 2. *E<sup>5</sup> G<sup>5</sup> D/A*

2. She Ah,

TAB

Bridge *A<sup>5</sup> G A<sup>5</sup>*

if I was a ho - ly man, — I'd get down on my knees, — show the an - gel that - 'll watch ov - er her — to

TAB

*G E<sup>5</sup> G<sup>5</sup> D/A A<sup>5</sup>*

give a break to me, — Ho - ly Moth - er of — Saint bub - ble gum — and

TAB

G A<sup>5</sup> G E<sup>5</sup> G<sup>5</sup> D/A

sis - ter band - aid knees, — won't you please — pray for the ones — like — me. — Yeah!

Gtrs. 1+2: cont. in slashes

TAB

Solo D/A(Dbass) G D/A(F<sup>5</sup>bass)

Gtrs. 1+2 cont. sim.

Gtr. 3 (elec.)

TAB

G D/A

TAB

G(Bbass) D/A(Dbass) D. §. al Coda

(B)

TAB

♫ Coda

G

D/A(Dbass)

G(Ebass)

I got—the girl, she gon-na leave her—mark. I got—the

The first system of music features a vocal melody in treble clef with a key signature of one sharp (F#). The guitar part is in the same key, using a D major chord (G4, A4, B4) and a D/A chord (D4, A4, B4). The bass line is in the bass clef, featuring a G2 chord and a D/A chord. The TAB line shows the fretting for the guitar and bass parts.

D/A(F#bass)

G

D/A

girl, ah, she's a work of—art. I got—the girl, she is

The second system continues the vocal melody. The guitar part uses a D/A(F#) chord (D4, A4, B4) and a G chord (G4, A4, B4). The bass line uses a D/A chord (D4, A4, B4). The TAB line shows the fretting for the guitar and bass parts.

G(Bbass)

D/A(Dbass)

G

gon-na break your heart. I got—the

The third system features a vocal melody with a long note on 'heart'. The guitar part uses a G chord (G4, A4, B4) and a D/A chord (D4, A4, B4). The bass line uses a G chord (G2, B1, D2) and a D/A chord (D4, A4, B4). The TAB line shows the fretting for the guitar and bass parts.

D/A(Dbass)

G(Ebass)

girl, oh yeah. I got—the

The fourth system continues the vocal melody. The guitar part uses a D/A chord (D4, A4, B4) and a G chord (G4, A4, B4). The bass line uses a D/A chord (D4, A4, B4) and a G chord (G2, B1, D2). The TAB line shows the fretting for the guitar and bass parts.



D/A(F#bass) G D/A

girl, oh my, I got the girl, she's

TAB

G(Bbass) D/A(Dbass) G

gon - na, ah, she's gon - na, yeah! I got the

TAB

D/A(Dbass) G(Ebass) D/A(F#bass)

girl, I got the girl,

Gtr. 3: w/ Fig. 3 (x3)

TAB

**Fig. 3**

D/A G

Gtr. 3 (elec.)

w/dist.

TAB

G D/A G(Bbass)

I got the girl.

rall. G D

D/A(Dbass)

rall.

Gtr. 3: w/ Fig. 4

TAB

Fig. 4

Gtr. 3

rall. G D

TAB

Verse 4:  
 Now the truth is, some day, somebody  
 Is gonna take her from me  
 But the queen of hearts will always be  
 A five year old princess to me  
 To me.

I got the girl etc.

# One Wild Night

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child



$\text{♩} = 142$

Intro

N.C.

*ad lib. 'Cuban' sample*

C5

A5

Gtr. 1 (elec.)

Gtr. 1: w/dist.  
Gtr. 2: w/Fill 1 (x8)



B5

C5



(E5)

B5

C5



Fill 1

Gtr. 2 (elec.)

w/dist.



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C5

Gtrs. 1+2 (night.)

1. It's a —  
2. Hav-ing as —

Gtr. 3: w/Fill 1  
2° Gtrs. 1+3: w/Fill 2

TAB

## Verse

hot night, the na-tives are rest-less, we're sweat-ing by the light of the moon. — There's a  
much fun as you can in clothes, — Mar-gue-ri-ta had me feel-ing al-right. — It

Gtr. 1

Gtr. 1: tacet 1°  
Gtrs. 2+3: tacet

TAB

voo-doo mo-jo groov-in' at the door, oh, that could knock a witch off her  
just might be—that I've found re-li-gion, I've been on my knees for-ev-er to —

TAB

Fig. 2

Gtr. 3 (elec.)

C5

w/dist.+wah

TAB



broom... night. — We slith - ered on in and shed our skin, — made our  
I was roll - in' the bones with Jim - my - no - dice, — gon - na

1<sup>st</sup> Gtr. 3  
2<sup>nd</sup> Gtrs. 2+3

1<sup>st</sup> Gtr. 1: cont. sim.

TAB

way in - to the bump and the grind. — And pass - ing by, — she  
take him for a coup - la weeks pay. — Man, if you lose this roll, — I'll take your

TAB

C<sup>5</sup> NC

(2<sup>nd</sup> only)

gives me the eye — so I stop to give her a light.  
girl for your home — so I stop. You're not gon-na be-lieve who comes walk-ing out. (One wild)

TAB

1<sup>st</sup> only

Pre-chorus C<sup>5</sup>

Gtr. 1

Gtrs. 2+3: tacet

TAB

Chorus 1. C<sup>5</sup> A<sup>b5</sup> B<sup>b5</sup> C<sup>5</sup>

night, blind - ed by the moon - light, one wild - night, twen - ty four hours of mid - night. (One wild

Gtrs. 1+2

TAB

(E<sup>b5</sup>) B<sup>b5</sup> C<sup>5</sup>

night.) I stepped in - to the twi - light zone, and she left my heart with ver - ti - go.

TAB

B<sup>b5</sup>

One wild, one wild, one wild, one wild

Gtr. 1

P.M.

Gtr. 2: tacet

TAB

Chorus 2. C<sup>5</sup> A<sup>b5</sup> B<sup>b5</sup> C<sup>5</sup>

night, blind - ed by the moon - light, one wild - night, twen - ty four hours - of mid - night. night, hey, c'est la vie, one wild night, wel - come to the par - ty. (One wild

Gtr. 1

2<sup>nd</sup> Gtr. 2: w/Fill 1 (x8)

TAB

(E $\flat$ 5) B $\flat$ 5 C5 To Coda ☺

night.) I stepped in - to the twi-light zone... and she left my heart with ver - ti - go. One wild  
Life is for the liv-ing, so you got - ta live it up, come on let's go.

TAB 5 5 1 3 1 1 3 1 3 3 1 3 3 1 3 3 1 3

B $\flat$ 5

One wild, one wild, one wild, one wild

Gtr. 4 (elec.) w/dist.+slide

TAB 3 1 4

C5 A $\flat$ 5 B $\flat$ 5 C5

night.

Gtrs. 1+2: cont. as last Chorus

TAB 13 11 13 13 11 8 13 13 16

(E $\flat$ 5) B $\flat$ 5 C5

TAB 13 16 13 16 13 16 13 11 8 13

BLS

NC



B $\flat$ 5

C5

(E $\flat$ 5)

yeah. One wild night, oh.

TAB 8-13 13-16 13-16 13-16 13-16 13-11

B $\flat$ 5

C5

A $\flat$ 5

One wild night. One wild night, blind-ed by the moon-light, one wild-

TAB 8-13 8-13 11-13 13-11

B $\flat$ 5

C5

(E $\flat$ 5)

night, twen - ty four hours of mid - night. (One wild night.) Step in - to the twi-light zone.

TAB 8-13 13-16 13-16 13-16 13-16

B $\flat$ 5

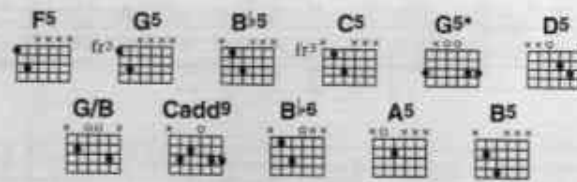
C5

One wild, one wild, one wild, one wild night.

TAB 10-12 10 7-8 7 3-5 3 3-5 3 3

# I Could Make A Living Out Of Lovin' You

Words & Music by Jon Bon Jovi, Richie Sambora & Billy Falcon



♩ = 115

Intro N.C. F<sup>5</sup> G<sup>5</sup> B<sup>b</sup>5 C<sup>5</sup> B<sup>b</sup>5

Gtr. 1 (elec.)

w/dist.

(Bass holds G pedal)

TAB

C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> B<sup>b</sup>5 C<sup>5</sup>

Gtr. 2 (elec.)

Gtr. 2: w/dist.  
Gtr. 1: cont. sim.  
Fig. 1...

TAB

B<sup>b</sup>5 C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

1. If there's  
2. Un -

...Fig. 1 ends

Fall

TAB

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Verse

F<sup>5</sup>

G<sup>5</sup>

some - thing that needs fix - ing, I'm the man to see.  
 til the work has fin - ished, well, I don't get paid. I

Gtr. 1

Gtr. 2: tacet  
 2<sup>nd</sup> Gtr. 3: w/Fill 1 (x6)

TAB

F<sup>5</sup>

G<sup>5</sup>

Look me up, I'm list - ed, just check un - der B. If you're ev - er on a spot, well, I'm good  
 don't mind get - ting dir - ty, that's my mid - dle name. I'm in the ser - vice busi - ness so I

Gtr. 2: w/Fill 2

TAB

F<sup>5</sup>

G<sup>5</sup>

G<sup>5</sup>\*

D<sup>5</sup>

with my hands, twen - ty four, se - ven, I'm your han - dy - man.  
 un - der - stand, call me twen - ty four, se - ven, I'm your han - dy - man.

Gtr. 2: tacet  
 Gtr. 3: tacet

TAB

Fill 1

Gtr. 3 (elec.)

w/dist.

TAB

Fill 2

Gtr. 2

TAB

## Pre-chorus

\* G<sup>5</sup> D<sup>5</sup>

G/B

Cadd<sup>9</sup>

G/B

Cadd<sup>9</sup> G<sup>5</sup> D<sup>5</sup>

Odd jobs,— hard jobs,— an - y - thing un - der the sun.

TAB

G<sup>5</sup> D<sup>5</sup>Cadd<sup>9</sup>B<sup>b</sup>6

Big jobs,— small jobs,— ha - by. I'd be a

TAB

## Chorus

G<sup>5</sup>B<sup>b</sup>5C<sup>5</sup>B<sup>b</sup>5C<sup>5</sup>F<sup>5</sup>G<sup>5</sup>

rich man, it's true,— if I could make a liv - ing out of

Gtr. 2: w/ Fig. 1 (x2)

TAB

F<sup>5</sup>G<sup>5</sup>B<sup>b</sup>5C<sup>5</sup>B<sup>b</sup>5

lov - ing you. These two hands— would know what to do, if

TAB

To Coda ©

C<sup>5</sup>

F<sup>5</sup>

G<sup>5</sup>

B<sup>b5</sup>

C<sup>5</sup>

I could make a liv - ing out of lov - ing you.

I — could make a liv - ing out of

2<sup>nd</sup> Gtr. 1: cont. in slashes

1.

2.

Gtr. 1 -

A<sup>5</sup>

lov - - - ing you.

lov - - - ing.

Gtr. 2

Full

Solo

P.H. 1/2

Full

B<sup>5</sup>

(B)

Full

Full

Full

Full

Full

Full

Full

Full

B<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>



Bridge N.C.

G<sup>5</sup> D<sup>5</sup>

Tough jobs, rough jobs, say where and when... I'll leave you my card, call when you need me a - gain...

Gtr. 1

Gtrs. 1,2+3: tacet

TAB

Pre-chorus

G<sup>5</sup> D<sup>5</sup>

Cadd<sup>9</sup>

B<sup>b</sup>6

D.%, al Coda  
F<sup>5</sup> G<sup>5</sup>

Odd jobs, hard jobs, ba - by, I'd be a

TAB

⊕ Coda

G<sup>5</sup>

F<sup>5</sup>

G<sup>5</sup>

B<sup>b</sup>5

C<sup>5</sup>

B<sup>b</sup>5

lov - ing you. I'd be a rich man, it's true, I

Gtr. 2: w/Fig. 1 ad lib. sim. (x4)

TAB

C<sup>5</sup>

F<sup>5</sup>

G<sup>5</sup>

F<sup>5</sup>

G<sup>5</sup>

B<sup>b</sup>5

could make a liv - ing out of lov - ing you. I'm a rich man, I

TAB

\_\_\_\_\_ could make a liv - ing. (if) I could make a liv - ing out of lov - ing you. — Ooh, —

TAB

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

**TAB**

3 1 3 5 3 3 3 1 3 3 3 1 3 1 3 1 3 5 3 3 3 3 1 3 1 3

G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> B<sup>b5</sup>  
 lov - ing you. — No bank - er, law - yer, doc - tor, thief, got

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

TAB

noth-ing on me, when I'm lov-ing you. Hah!

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The final measure of the system consists of a whole note G3. The system ends with a double bar line.

[illegible]